ART GALLERY OF ONTARIO

AGO NEWS

JUNE 1990

A Publication for Members • Volume 12, Number 6

1951–1961 The Black and White Paintings

Guido Molinari: Black and White Re-read

RIGOROUS, REDUCTIVE, THOUGHT-PROVOKING, MOLINARI'S paintings from the fifties reveal simplicity and strength, a bold structuring of form, while hinting at a complex underlay of meaning and philosophy. Intellectually severe, yet passionate, the works of this pivotal decade laid the foundation for Guido Molinari's concept of dynamic visual space, the basic tenet upon which his career as an artist has been built.

Molinari's bare-bones palette and severe planar structure developed as he sought to redefine abstraction, working to substitute a "non-referential space" for the illusionism still evident in many abstract paintings of that period. Via a sophisticated, deliberately restricted, visual vocabulary – the Montreal-born poet-painter was only 18 in 1951 – Molinari strove to free himself from real world associations.

Influenced and inspired by Borduas and hence, automatism, Molinari defined his position in modernism, seeing the line of development as running from Cézanne to Mondrian to Jackson Pollock and beyond. By virtue of the strength of his theories and art, Molinari remains a dominant figure.

Organized by the Vancouver Art Gallery, the exhibition culminates in the 1961 *Hommage à Jauran*, a key work that marks the artist's shift to the hard-edged, serial, striped paintings of the 1960s, when colour was reintroduced to create subtle spatial movement. Named in honour of Rodolphe de Repentigny, art critic for the Montreal newspaper La Presse, who painted under the *nom de plume* of Jauran (he was killed in a climbing accident), the painting sets up a precise viewer-activated weave of optics. "That sombre mood ... that reserve of energy, how the rhythm slows, I find that very touching," Guido Molinari says.

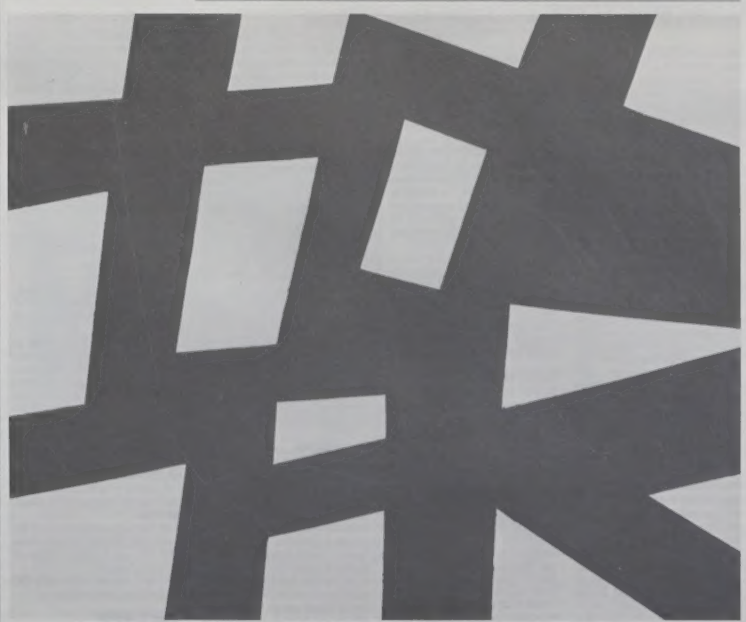
Sam and Ayala Zacks Wing: June 29–September 3.

Sponsored by Beamscope Electronic Entertainment.

Artist's photo courtesy of Wynick-Tuck Gallery.

Right: Study for "Blanc Totalisant," 1956; duco on paper, 66 x 51.8 cm. Collection AGO, purchase with assistance from Wintario, 1980. © Molinari/Vis-Art Inc., 1990.

Bottom: Untitled, 1958; oil on canvas, 76 x 91.5 cm. Collection of the artist. © Molinari/Vis-Art Inc., 1990.



BY GARY DUFOUR

Molinari, in defining the experience of space central to his work links it to the subjective and in so doing identifies an equivalence of responsibility between the artist and the viewer, both of whom actively govern perception. Molinari's emphasis upon this aspect of perception which is both temporal and subjectively determined can be seen throughout the 1950s. During this period he elaborated a complex variety of styles – each an attempt to clarify his resistance to the notion of representing external spatial realities through painting. Molinari's position was most clearly articulated in the 1955 article "L'Espace tachiste au Situation de l'automatisme."

This intensive period of experimentation and argumentation culminated in the serial compositional format adopted from 1961 onwards. The flicker of uncertainty which extends the perceptual moment in *Hommage à Jauran*, for example, precludes a fixed and ordered reading of its vertical stripes. This spatial structure is activated as a construct which extends and varies throughout the moment of perception revealing Molinari's attempts to reconcile both a lyrical and a structural approach to colour and space in painting.

Molinari's paintings and drawings allow, in fact encourage, a multiplicity of readings, a subjective perception of the structure. In this way he is able to engage each viewer within the immediacy of the same temporal experience he continually re-establishes for himself, an experience perhaps described as the subjective synthesis of provisional order. Divergent messages are bound together: the emotional with the rational, the structural with the lyrical, compelling the viewer to establish a spatial hypothesis in relation to the painted surface. Molinari embraces this uncertainty, replacing the authority of narrative closure with successive provisional readings.

Molinari's progression away from the residual naturalism he felt characterized much abstract painting, coupled with his commitment to developing a spatial structure that did not rely on the principles of figure/ground, reached its zenith in the black and white paintings of 1955 and 1956. With these works and the duco-on-paper studies done concurrently, Molinari's use of a restricted palette enabled him to introduce a spatial reciprocity between black and white. Pierre Théberge's description of *Abstraction*, 1955 (in the National Gallery of Canada's 1976 retrospective catalogue), clearly identifies Molinari's achievement: The quality of its conceptual arrangement: the shiny black, far from giving the effect of being a hole in the middle of the white surface, asserts itself as a colour and is just as much a part of the surface of the painting as the white. Molinari set up a spatial equivalence between black and white, creating for himself the dynamic surface equilibrium which Mondrian had discovered.

Molinari achieves this equilibrium in the black and white paintings through the introduction of vectors. His drawings, especially those from 1953 and 1954, reveal his early elaboration of directionality across a two-dimensional surface in opposition to its use as a perspectival devise. Molinari thus sought to incorporate the paper as a dynamic element in his compositions, instead of using it as a void or receding support.

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Notice of Annual Meeting

TAKE NOTICE THAT THE ANNUAL MEETING OF MEMBERS OF THE Art Gallery of Ontario will be held in The Jackman Hall of the Gallery on Wednesday, June 27, 1990 at 5:30 pm for the following purposes:

(a) to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1990;

(b) to receive financial statements of the Gallery for the year ended March 31, 1990 together with the report of the Auditor thereon;

(c) to record the election by acclamation by members of ten members of the Gallery to the Board of Trustees;

(d) to record appointment of seventeen members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);

(e) to record election by acclamation of three members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery members for election to the Board of Trustees at the 1991 annual meeting;

(f) to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1990 as announced in the Preliminary Notice of Meeting published in the March issue of the *AGO NEWS*.

By order of the Board of Trustees
Toronto, Ontario, March 31, 1990

Sharilyn J. Ingram
Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the Art Gallery of Ontario was called to order by Mrs. Margo Bindhardt, president of the Gallery, on June 29, 1989. Ms. Mary-Ann Miller, acting corporate secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual members' meeting held June 29, 1988 were approved.

The Chairman announced that ten members of the Board of Trustees elected from the membership had been elected by acclamation and were recorded as follows: Dr. Robert A. Bandeen, Mrs. Margaret H. Bindhardt, Mr. Claude Bruneau, Mr. Michael A. Hasley, Mr. Keith C. Hendrick, Mr. John E. Kean, Mr. Harold Klunder, Mrs. Sandra Matthews, Mr. Ernest C. Mercier and Mrs. Barbara Wilkins.

Election by acclamation of members of the Nominating Committee were recorded as follows: Mr. Brian Burnett, Mrs. Anne Lind and Mr. Joseph Tanenbaum. The Immediate Past President and the President are ex-officio members of this Committee.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mr. David M. Campbell, Mr. Arthur E. Gelber, Mr. Christopher Horne, Dr. F.L.R. Jackman and Mr. John Lownsbrough.

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Mrs. Annette Helene Augustine, Mr. John Colacci, Mr. Mariano A. Elia, LL.D., Mrs. Gina Godfrey, Mr. Clement Leung-Key Lee, Mr. Joseph L. Rotman, Mr. Howard Mitchell Simkins and Mrs. Hilary Mary Weston. (Two additional appointees were announced later in the year: Mrs. Joan Giffen and Mr. Ernest Papas.)

(c) Council of the Municipality of Metro Toronto: Councillor I. Bossons and Mayor A. Eggleton.

On behalf of the chairman of the Acquisitions Committee, Mr. Joseph Rotman, the chief curator, Dr. Roald Nasgaard, gave a verbal presentation on exhibitions, acquisitions and extension; Mrs. Sandra Matthews, president of the Volunteer Committee, reported on volunteers' activities and Mr. Michael Hasley, chairman of the Development Committee, gave a report on fundraising.

Dr. Robert Bandeen, chairman of the Finance Committee, presented the financial statements of the Gallery for the year ended March 31, 1989. Mr. Paul Heffernan, a representative of Clarkson Gordon, Chartered Accountants, the Gallery's auditor, read the firm's certificate of accordance.

The president, Mrs. Margo Bindhardt, reported that considerable progress had been made over the past year toward realization of the Art Gallery of Ontario's Stage III expansion project. She outlined the structure of the Stage III Campaign Committee, chaired by Fredrik S. Eaton, and described the unique and exciting campaign marketing program called "Unveil a Work of Art". She said that friends of the Gallery, members, trustees, corporations and foundations had already committed $10 million toward the $14 million goal.

Mrs. Bindhardt extended her appreciation to the Municipality of Metropolitan Toronto for a capital grant of $4 million for Stage III. This grant brought government support to a total of $20 million, after the Gallery received matching $8 million grants from the federal and provincial governments in the last two years.

She reported that the board and staff had begun to put together a strategic plan, now that the mission statement is in place. This process, combined with the ongoing programs and exhibitions at the Gallery, had made for an extremely busy year.

Mrs. Bindhardt thanked all the AGO family for their support and friendship over the past two and a half years as President.

The director, Mr. William J. Withrow, gave a brief report on the past year's accomplishments, which included planning for the future of the AGO. He said that the Stage III expansion represented 50 percent more exhibition space and better accessibility for disabled and elderly visitors, and that these changes will permit us to acquire and display more works of art for the people of Ontario, whose trust we hold. Mr. Withrow thanked the Stage III Campaign Committee, who have secured donations from every facet of our community.

Mr. Withrow noted that Gallery attendance had increased by 16 percent over the past year, and extension exhibitions were seen by an additional 255,169 visitors in 1988.

He reported that the growth of the AGO's outstanding permanent collection and programming innovation can be seen in the establishment of a new department of Inuit Art, with a full-time curator, Mr. Norman Zepp.

The director thanked the Ministry of Culture and Communications for their ongoing support of the operation of the institution. He also thanked Margo Bindhardt for her enthusiastic leadership and dedication as president.

There being no other business the meeting was terminated.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the March 1990 issue of *AGO NEWS*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee; therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decisions have been submitted by members to the corporate secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the March issue of *AGO NEWS*; therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are Mrs. Margaret Bindhardt, Mr. Michael Hasley, Mr. Keith Hendrick, Mr. John Kean, Mr. Harold Klunder, Mrs. Bernice Smythe, Mr. J. Blair MacAulay, Mr. Ernest Mercier, Mr. Joseph Rotman and Mrs. Barbara Wilkins.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are Mr. Brian Burnett, Mrs. Anne Lind and Mr. Joseph M. Tanenbaum.

Biographical information on all nominees is alphabetically set forth below.

Biographical Information

Margaret H. Bindhardt (Margo)

Margo Bindhardt, born in Cleveland, Ohio, was educated at Briarcliff College, New York (BAS English/Speech, Radio, Drama). She has served (or is serving) on the boards of the Canadian Equestrian Team, the Canadian Opera Company, Young People's Theatre, the Guelph Spring Festival, the Country Day School (Founder), the Toronto International Festival and the Toronto Arts Awards. She is a member of the Junior League of Toronto and the Board of the Toronto Arts Council.

Since being appointed to the AGO Board of Trustees as a Provincial Trustee in 1980, Mrs. Bindhardt has chaired the Membership and Finance Committees, and is presently chairman of the Nominating Committee. She has served on the Community Relations, Development and Stage III Fund Committees, together with various ad hoc committees of the board and is presently a member of the Executive Committee. Elected president in January 1987 to fill the incomplete term of Mr. Valentine Stock, Mrs. Bindhardt was re-elected by the Board of Trustees in 1987 and 1988.

She is married with two children.

Brian Burnett

Brian Burnett is a professional artist who has exhibited since 1979 in solo and group exhibitions in Canada and Germany. Born in Ontario in 1952, he was educated in Toronto at the New School of Art. Represented in private and public collections in Ontario, Mr. Burnett has been awarded Canada Council Grants (1979-1985); Ontario Arts Council Grants (1978, 1979, 1983); Rodman Hall Juried Exhibition, OAC First Prize (1982). He received a commission for a work for the Courthouse Land Registry Building, Ottawa.

Mr. Burnett is a member of the Gallery's Nominating Committee.

Michael A. Hasley

Michael Hasley, born in Montreal, Quebec, was educated at McGill University (BA Honours Economics & Political Science) and Columbia University (MBA Finance, Samuel Bronfman and James Talcot Fellowships). He is senior vice-president, Finance of Sun Life of Canada; chairman and director of Sun Life Trust Company; president and director of Sun Life Financial Holdings Inc.; director of First Treasury Financial Holdings, Inc. and Century 21 Real Estate Canada Ltd. Mr. Hasley is past president of The National Club; The Cage Research Institute; and C.M. Hincks Treatment Centre; director of C.M. Hincks Institute; and former director of Junior Achievement. He was also a member of The Duke of Edinburgh's Commonwealth Study Conference, 1980.

Mr. Hasley served on the Stage III Fund Committee and is a member of the Acquisition, Finance and Executive Committees. He serves also as chairman of the International Contemporary Collection Committee and is vice-president of the Board of Trustees elected from the Membership.

Keith C. Hendrick

Born in Toronto, Keith Hendrick was educated at the University of Toronto where he received a BSC. A Rhodes Scholar, he obtained an MA from Oxford University, England.

Mr. Hendrick is president of Noranda Minerals Inc., senior vice-president of Noranda Inc., and chairman of Hemlo Gold Mines Inc., Kerr Addison Mines Ltd. and Minnova Inc. He is director of a number of companies including Brenda Mines Ltd.; Brunswick Mining and Smelting Corporation Ltd.; Canada Wire and Cable Ltd.; Centre for Resource Studies, Queen's University; Falconbridge Ltd.; International Copper Association of Canada; Prudential Corporation Canada; and the World Gold Council. He is past chairman of the Canadian Exporters Association; The Gold Institute; The International Lead Zinc Research Organization; and the Zinc and Lead Development Associations.

A former chairman of the Finance Committee, Mr. Hendrick has served on the Executive, Investment Review and Building Committees and was elected president by the Board of Trustees in 1989.

John E. Kean

John Kean, born in St. John's, Newfoundland, was educated at the Memorial University of Newfoundland (BSC) and Technical University of Nova Scotia (Honours degree in electrical engineering). Appointed president of Canadian Standards Association in 1981, Mr. Kean has served the CSA in its Canadian and European operations in various engineering, inspection and managerial functions since 1958. He is a member of the Association of Professional Engineers of Ontario, the Engineering Institute of Canada, the Canadian Society of Association Executives, the Toronto Board of Trade and The Engineers Club (Toronto). He is also a member of the Standards Council of Canada and a director of the Canadian Centre for Creative Technology.

Married with three children, Mr. Kean resides in Kleinburg and is active in community work as a trustee at York Central Hospital in Richmond Hill and chairman of its Human Resources Committee.

Chairman of the Gallery's House Committee, Mr. Kean is a member of the Finance and Stage III Building Committees, as well as the Board of Trustees.

Harold Klunder

Harold Klunder is a professional artist who has exhibited since 1973 in solo and group exhibitions in Canada, the USA, Japan, Korea, South America, Australia and Estonia. Born in Deventer, Holland in 1943, he came to Canada at the age of eight. After graduating from Toronto's Central Technical School, he became an award-winning designer, but turned his back on a successful career in commercial art and design in 1969 to devote himself entirely to painting. In 1983 he was elected to the Royal Canadian Academy.

Mr. Klunder is included in private, public and several corporate collections. Represented by the Sable-Castelli Gallery, Toronto, he recently had his first solo show in New York at 49th Parallel. He has also taught at the University of Guelph.

Mr. Klunder is a member of the Gallery's Board of Trustees elected from the Membership.

Anne Lind

Anne Lind, born in Toronto, was educated at the University of British Columbia. She has been chairman of the Gallery's Junior Committee and Membership Committee. Her other volunteer experience includes the Junior League, Toronto Bond Street Nursery School, Central Neighbourhood House and Bishop Strachan School.

Currently chairman of the Education Committee, Mrs. Lind is an Elementary Education Department tour guide and a member of the Community Relations, Membership and Nominating Committees. She serves the Board of Trustees as an associate from the membership. She is married with two children.

J. Blair MacAulay

Blair MacAulay, born in Winnipeg, Manitoba, was educated at University of Manitoba (BA) and Manitoba Law School (LL.B).

Mr. MacAulay is partner, Fraser & Beatty and is married with four children. He is a director of the Bank of Montreal; the Great-West Life Assurance Company; Federal Industries Ltd.; Moffat Communications Ltd.; Cambridge Shopping Centres Ltd. (Chairman, Executive Committee); Place Bonaventure Inc. and several other companies. He is also a member of the Advisory Board, Sotheby's Canada Inc.

A member of the Manitoba Club, Toronto Club and Royal Lake of the Woods Yacht Club.

Mr. MacAulay was a member of the Board of the Winnipeg Art Gallery from 1965–1975 and remains a member of its Founder's Society.

He is a member of the AGO's Old Masters Collection Committee.

Ernest C. Mercier

Ernest Mercier is executive vice-president, Corporate & Investment Banking Group, of The Toronto-Dominion Bank and co-chairman of The Toronto Dominion Securities Inc. He was born in Dublin, Ireland, in 1933 and educated at the University of Glasgow, Scotland (BSC. Hon. Applied Chemistry). Married with five children, Mr. Mercier has held positions at Celanese Canada Inc. and since 1971, with The Toronto-Dominion Bank. He is director of the Oxford Properties Canada Ltd.

Mr. Mercier is a member of the Gallery's Board of Trustees elected from the Membership, corporate chairman of the Development Committee and a member of the Executive Committee.

Joseph L. Rotman

Joseph Rotman was educated at the University of Western Ontario (BA), University of Toronto (MCOMM) and Columbia University (PhD Studies in Business & Economics). He is chairman, president and shareholder of the Roy-L Group of companies: Roy-L Capital, Roy-L Canadian Fuels, Roy-L Merchant Group, Roy-L Properties, Roy-L Resources, Petro Partners and Tarragon Oil and Gas. Mr. Rotman also serves as director of American Barrick Resources Corporation, Canada Northwest Energy Limited, Guardian Capital Group, Horsham Corporation and Unicorp Canada Corporation. He is a director of the Toronto Symphony Orchestra, The Toronto General and Western Hospital Foundation and the Baycrest Centre for Geriatric Care, and chairs the Centre's Research Advisory Committee. On the Board of the Canadian Institute of International Affairs, he serves as a member of its National Council, and is chairman of the Canadian Friends of the Israel Museum. He is also a member of the Dean's Advisory Concil, Faculty of Management, at the University of Toronto.

Mr. Rotman is chairman of the Gallery's Acquisition Committee, serves on the Finance and Executive Committees and is a vice-president of the Art Gallery.

Bernice Smythe

Bernice Smythe, born and educated in Toronto, is the newly elected President of the Volunteer Committee, the administrative body for the more than 900 volunteers. She has been involved in volunteer activities with the Arthritis Society for many years. Within the AGO, Mrs. Smythe has been a member of the Volunteer Committee since 1978, a tour leader with Travel AGO and a past chairman of the Art Rental and Sales Gallery.

Currently she serves as an Associate from the Membership on the AGO's Board of Trustees.

Joseph M. Tanenbaum

Joseph Tanenbaum, born in Toronto, was educated at the University of Toronto (Bachelor of Science, PEng.). He is chairman and chief executive officer, Jay-M Enterprises Ltd.; LOC-Pipe; and Canadian Phoenix Steel Products; president, Pembroke Electric Light Company; director of The Ballet-Opera House; First Calgary Petroleum Ltd.; Sunnybrook Medical Centre Institute; and the Canadian Opera Company; member, Advisory Board of the Banting and Best Institute; Faculty of Engineering, University of Toronto; and Royal Ontario Museum; and past chairman, Committee of Friends of the Israel Museum.

Mr. Tanenbaum is a member of the Gallery's Board of Trustees as associate from the College of Founders; a member of the Acquisition and Nominating Committees and chairman of the Old Masters Collection Committee. He also served on the Stage III Fund Committee.

Mr. Tanenbaum is married with five children.

Barbara Wilkins

Barbara Wilkins, born and educated in Toronto, has been an active member of the Art Gallery of Ontario's Volunteer Committee since 1960, serving on several committees, including as chairman of the Art Rental and president of the Volunteer Committees. Mrs. Wilkins was appointed to the Board of Trustees as an Associate in 1982–83 and elected from the Membership in 1983–84 and 1989–90.

Presently she serves on the Community Relations, Marketing Advisory and Executive Committees and is chairman of the Membership Committee.

Mrs. Wilkins has also been very active with other volunteer organizations in Toronto.

ANNUAL REPORT

Members wishing to receive a copy of the 1989–90 Annual Report of the Art Gallery of Ontario are asked to contact the Membership Office. A copy will be sent following the Annual Meeting on June 27.

The Williamson Collection

Inuit Sculpture

CONTAINING 208 PIECES IN STONE, BONE, IVORY AND antler, the Williamson Collection spans the period from the mid-1950s to the mid-1970s, considered the golden era in Inuit sculpture. This exhibition features 79 works selected from Dr. Williamson's collection, acquired last year by the AGO. Organized by the Art Gallery of Ontario. Margaret Eaton Gallery; June 1–July 15.

BY NORMAN ZEPP

In 1989 a noted collector named Dr. Robert Williamson wrote to the AGO offering his impressive collection of Inuit sculpture. "With people like the Saricks and the Klamers making such significant donations," Dr. Williamson noted, "and with the Gallery's appointment of a permanent curator of Inuit art, I am convinced of the institution's commitment. And that is no more than appropriate, and more than timely, in so great a centre of the arts on the continent and with such a long-established body of enthusiasts for Inuit art in the region. Moreover, Toronto is increasingly a global centre, attracting international activities, so this distinctive Canadian art form certainly deserves development in that setting."

All collections reveal a collector's taste and concerns to a degree. In the case of Robert Williamson, his passion for Inuit sculpture is linked to an equal passion for the people who produce it. Thus, it is impossible to divorce collector from collection.

An anthropologist, Dr. Williamson assembled his holdings during the 20 odd years he spent living and working among the Inuit. His 1952 arrival in the North coincided with the beginning of a period of great change. Aware of how much of the traditional culture remained, Williamson realized that this contemporary art form provided an avenue for meaningful communication. It might represent a movement away from oral tradition, but not necessarily from traditional cultural values.

Nicholas Ikkuti (Canadian, b. 1920), *Shaman with Fox Helping Spirit*, c. 1968; 12.1 x 10.1 x 5 cm. Collection AGO.

John Kavik (Canadian, b. 1897), *Somersaulting Man: As I Think of Myself*, 1964; 16.5 x 10.5 x 8.4 cm. Collection AGO.

Dr. Williamson's travels throughout the North allowed him to acquire pieces from artists in many communities. The diversity of themes, materials and attitudes reminds us that contemporary Inuit art is not a homogenous entity, but rather one of great variety across regions and between communities and artists.

This assemblage includes Aisa Qupirualu Alasua's magnificent *Blind Boy and the Loon*, a depiction of a well-known legend in the detailed, naturalistic carving style for which Povungnituk is known, partly because the soft grey stone of northern Québec allows for incised detail. In contrast, *Spirit Figure* and *Spirit Figure with Owl and Fish* by Stephen Aqqaq, and Tommy Ashevak's *Shamanistic Transformation* exemplify the fantastic style employed by many Spence Bay artists. Eli Inukpaluk's *One Legged Demon* reveals the potential of whalebone, for which this community is also noted.

Williamson's insights grew through living in the north and his fluency in Inuktitut, the Inuit language. Titles for many of the sculptures were given directly by artist to collector, along with other insights and information. The upraised arm in Eli Tikeayak's *Man Greeting*, for example, takes on special meaning when one learns that the deaf Tikeayak raised his own arm to indicate openness toward others; the impact of a poignant standing figure with arms outstretched, by John Tiktak is enhanced when it is identified as *Blind Man*.

The connections between artist and collector were strongest in the Keewatin area. Arriving at Rankin Inlet in 1960 shortly after its establishment, Robert Williamson was present during the initial period of contemporary Keewatin sculpture and took an active role in encouraging its growth. Artists regularly sought him out as an appreciative and discriminating audience.

This special relationship is particularly evident in the case of John Tiktak and John Kavik, whose works form important nuclei within the collection. Considered to be one of the best overviews of Kavik's sculpture, it contains some of his earliest and finest pieces. Among these is *Somersaulting Man: As I Think of Myself*, an exceptional rendering of curvilinear volumes of great formal simplicity, yet descriptive of great animation.

The sculpture of many Keewatin artists – Tiktak, Tikeayak, Andy Miki, John Pangnark – exhibit reductive, even minimal tendencies. Stripped of superfluous information, reduced to essentials of form, the outward appearance of this work evokes comparisons to the art of Moore and Brancusi.

The Williamson assemblage is noted for intimate small-scale works that combine a sense of wholeness with complex levels of meaning. To take one example, Nicholas Ikkuti's *Shaman with Fox Helping Spirit* satisfies the at times conflicting demands of the anthropologist and art critic through a perfect marriage of content and form. The circle motif, established by upraised arms and a fox held overhead, frames carved faces (one on each side), while creating a multi-referential halo. Succinct, carefully defined form establishes the content. Imbued with great presence, such clear direct statements provide deep insights into Inuit experience.

The significance of the Williamson Collection has been previously acknowledged. Several works were included in the *Sculpture Inuit: Masterworks of the Canadian Arctic* exhibition that toured globally in 1971-72. Others were in the more recent 1986-87 cross-Canada survey *Pure Vision: The Keewatin Spirit* and several have been featured in George Swinton's classic books *Eskimo Sculpture* and *Sculpture of the Eskimo*.

The collection also made history when Tiktak's *Owl Man* sculpture became the first Inuit art work brought back to Canada through the Canadian Cultural Property Export Review Board's repatriation program. This support, and that of the Joan Chalmers Inuit Art Purchase Fund, enabled one of Tiktak's finest works to rejoin this special collection, scheduled to tour Ontario in 1992 under the AGO Extension Services' 25th anniversary celebration. Acquisition of the collection was made possible through the generosity of Dr. Williamson, combined with the timely assistance of the Gallery's Volunteer and Junior Committees.

Norman Zepp is curator of Inuit art at the AGO.

Inuit Sculpture: The Williamson Collection.
Margaret Eaton Gallery. June 1 – July 15.

THE COLLECTION IN FOCUS

Happy Birthday, Walter Trier!

BY BRENDA RIX

WALTER TRIER'S WITTY CARICATURES AND CHARMING children's book illustrations have had a wide appeal since the 1920s. "He was a quiet, serious man with a child's eyes," author Erich Kästner wrote at the time of the artist's death in 1951. "Everything he drew or painted – a chest of drawers, an apple, a grandfather clock, a lady's hat – smiled and laughed .... For him the world became a big toy-chest, and everything inside became a toy."

Trier was born into a large fun-loving family in the ancient city of Prague, Bohemia, in 1890. He apparently excelled in soccer and gymnastics, as well as drawing, but, by his late teens, was sent to the prestigious Munich Academy to pursue a career in art. At age nineteen he had already published cartoons in the leading weeklies *Jugend*, *Simplicissimus* and *Lustige Blätter*.

In 1910 Trier moved to Berlin, where he met his wife Helene. During the couple's twenty-six years there, the artist was known affectionately as "The Trier," his popularity based on expressive humorous illustrations brightened with colour washes. Along with drawings for periodicals, he produced stage sets and costume designs, a mural for the famous Kabarette der Komiker, plus drawings and paintings of animal and circus themes.

Toys and toy-like figures appeared often in his work.

***The Meeting of the Big Three (Picasso)*, 1945, watercolour and gouache on paper, 23.5 x 29.2 cm. Gift of Mr and Mrs Fodor, 1981.**

By the 1920s Trier was an avid collector of folk toys: their simple expressive forms and whimsical qualities clearly inspired him. In 1922 he drew 40 illustrations for *Spielzeug*, a picture book documenting the folk art of Saxony; 20 years later he produced *Doll-Land*, a fairytale of wooden dolls come-to-life.

Trier's fascination with toys complemented his love of children and the world of a child's imagination. He illustrated over 100 books, most of them for young people. In 1927 he met Erich Kästner, beginning a twenty-year collaboration: 15 children's books, starting with the still-popular novel *Emil and the Detectives*.

During the Nazi regime the Triers fled Germany, settling in London where the artist drew social satires for *The Daily Herald*. Although not usually remembered for political caricatures, Trier's cartoons for the weekly *Die Zeitung*, and for *The Big Three* series, are among his most cleverly-conceived images. *The Big Three* lampoons the fateful meeting of Stalin, Roosevelt and Churchill in Yalta, while parodying the painting styles of "Divers Old-Masters," such as Rembrandt, Picasso and Henry Moore.

From 1935 to 1947 Trier also provided a continuous run of covers for the pocket magazine *Lilliput* – images which always included a trio (man, woman and dog) in amusing situations. Instantly recognizable and widely loved, these distinctive covers captured the mood of an eventful era.

Wanting to live closer to their daughter Gretl and her husband Nicholas Fodor, the Triers emigrated to Canada in 1947, settling in Collingwood, Ontario. Soon after, the artist began designing posters for the food-processing company, Canada Packers, and also began illustrating his best-known children's book *The Animals' Conference*. Another Kästner collaboration, the story deals with animals in search of world peace and again shows Trier's skills as a draughtsman.

Commemorating the artist's birth in 1890, this retrospective provides an overview of his career up to his untimely death in Collingwood. The works have been selected from the Gallery's 1100 watercolours, paintings and sculptures, donated in 1976 by the Trier-Fodor Foundation, which also gifted the artist's collection of 345 toys and provided a generous endowment that funds ongoing acquisitions and exhibitions of humorous, illustrative and satirical art.

Brenda Rix is guest curator of the Walter Trier collection.

Happy Birthday Walter Trier.
Trier Anteroom. June 13 August 19.

Pasolini Retrospective June 1–26

Eyes of a Poet: Pier Paolo Pasolini

PIER PAOLO PASOLINI, WHO WAS BORN IN 1922 AND DIED at the hands of a murderer in 1975, was a multifaceted Italian artist – novelist, essayist, poet, critic, scriptwriter, director. As a young man, poverty-stricken, intense, he was drawn to the explosive creativity of Rome at a time when Roberto Rossellini, Vittorio De Sica and Carlo Levi were considered idols. Influenced by his struggle to reconcile his concerns with Christ, Marx and Freud, his movies often pulled him into conflict with the Roman Catholic church and with secular authorities. "The first duty of an artist," Pasolini said, "is not to fear unpopularity."

Pasolini was one of the most important and controversial figures in the intellectual life of postwar Europe. His prodigious contribution to the theory and practice of cinema is examined in a month-long retrospective of his films, which includes all of his features and shorts in recently struck prints, adjoined by a series of videotaped interviews with the director and by a two-day seminar at Innis College, University of Toronto, which examines various aspects of his work.

BY JAMES QUANDT

The art of Pier Paolo Pasolini confronts us with a phalanx of irresolvable contradictions. His career as filmmaker, novelist, theoretician, critic, playwright, painter and poet frustrates critical scrutiny with its sheer multifariousness, its welter of conflicting ideologies, inconsistent styles, and incompatible influences and allusions. This is further compounded by the unfamiliarity of his social and cultural determinants, and by the controversy surrounding his life and violent death. It is not surprising that in the fifteen years since Pasolini was bludgeoned to death by a male prostitute on a desolate beach near Ostia, he has come to be regarded by many commentators as an avatar of Italian postmodernism, his life and art a massive "open text" whose paradoxes are more easily catalogued than explicated.

Pasolini began as a poet, writing in the Friulian dialect, which he said he learned "as a sort of mystic act of love." The contradictions that were to characterize his entire career rapidly became apparent: his obsessive love for and identification with his mother, and his "total and unmitigated" rejection of her language (Venetian) and her class (the bourgeoisie; "a member of which, whatever he does," Pasolini asserted, "is always wrong"); his (elitist) interest in linguistics and literary hermeticism, and his (demotic) dedication to the peasant nationalism and agrarian culture of the Friuli region; the anachronistic romanticism and traditional forms of his early poetry, and his commitment to modernist art; his belief in the sacred as "the only essential reality" and in religion "as a direct rapport with God," and his insistent characterization of himself as a nonbeliever (and by others as a blaspheming atheist); his nostalgia for a primitive, precapitalist society, and his devotion to the progressive ideals of the Marxist philosopher Antonio Gramsci. As Pasolini was to confess in a poem marking Gramsci's death, he was torn by this "obscure scandal of consciousness": "The scandal of contradicting myself, of being with you and against you; with you in my heart, in the light, against you in the darkness of my bowels..." ("The Ashes of Gramsci").

In his seemingly irreconcilable allegiances to Marx, Freud and Jesus Christ, to both the peasant past and the urban subproletarian present, Pasolini transcended all orthodoxies and affiliations, his "divided self" embodying the tensions and fissures in postwar Italian culture. Expelled from the Communist party and vilified by the right; arrested for insulting the church (*La Ricotta*) and then dedicating his next feature film (the reverential *Gospel According to St. Matthew*) to "the dear, familiar memory of John XXIII"; championed by leftist university students whom he turned against in a notorious poem about the 1968 youth revolts, siding with the police as sons of the proletariat fighting against the bourgeoisie; embraced by feminists who saw in his work an understanding of the oppression of women, and applauded by conservatives for his views on abortion and sexual equality; alienated from the dominant culture by his homosexuality, which imbued all of his art but which he considered "something outside me...my enemy," Pasolini was simultaneously a revolutionary and a reactionary, the incoherence of his vision less a sign of confusion than of ambivalence, naïveté and anarchic refusal.

Left: Laura Betti in *Teorema*.

Middle: Pasolini with his mother, cast as the Virgin Mary, on the set of *The Gospel According to St. Matthew*.

Bottom: To underscore his debt to Giotto, Pasolini cast himself as the painter in *The Decameron*.

These qualities manifest themselves in the stylistic experiments of Pasolini's cinema. The director described himself as a *pasticheur* who, rejecting the rationality and artificial organicism that he associated with bourgeois culture, selected "items, objects and even styles from here and there" to reproduce the richness and clamour of the world. Pasolini characterized his use of pastiche with a customary provocative statement: "I work under the sign of contamination!" The artist, he suggested, "contaminates" his work by appropriating and combining styles, icons and ideologies from other periods and works of art, producing not a "random mixture...[but] an amalgam with a stylistic unity." For example, Pasolini's first film, *Accattone* (1961), based on one of his best-selling novels from the 1950s, falls into the tradition of Italian neorealism in its setting (the slums of Rome), its casting of nonprofessionals in central roles, and its concern with the downtrodden. But Pasolini insisted that this story of a doomed beggar and pimp marked the end of neorealism, and his contention is borne out by the film's influences and allusions: Dreyer's *The Passion of Joan of Arc* (Pasolini counted Dreyer, Mizoguchi and Chaplin as his three major cinematic influences, to which must be added Rossellini); Bach's "St. Matthew's Passion"; and the art of Masaccio, Piero della Francesca, Caravaggio, Rouault and, Pasolini claimed, "perhaps deep down Giotto and Romanesque sculpture as well."

Accattone's odd combination of vestigial neorealism and sublimity established the stylistic eclecticism which was to distinguish Pasolini's cinema. Cast with everyone from street boys and prostitutes to the comedian Totò, Maria Callas (a stunning Medea) and his own mother (the Virgin Mary in *The Gospel*), his films range from the austere *The Gospel According to St. Matthew* (1964) through the surrealistic *The Earth Seen From the Moon* (1966); from the epic *Oedipus Rex* (1967) and *Medea* (1969–70), which stress the classics's mythic, pagan qualities, through the political fables *Teorema* (1968) and *Pigpen* (1968–69), influ-

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Pier Paolo Pasolini
June 1–26

Retrospective of Pasolini's films jointly presented by the AGO and Cinematheque Ontario.

Entrance per program is $5, or $40 for 10 programs. Each ticket provides admission to the AGO at screening time. Tickets available one hour before screen time outside the Jackman Hall; or, beginning May 29, at the AGO's Film Department Tuesday through Friday, 11 am – 4:30 pm; or by telephone with VISA, MasterCard or American Express. Entrance to films via McCaul Street. Information: 977-0414, ext. 260.

The series was made possible through the Fondo Pier Paolo Pasolini (Laura Betti's involvement is particularly appreciated) with the assistance of the Italian Cultural Institute. The conference is sponsored by the Harold Innis Foundation with the Italian Cultural Institute, the Cinema Studies Programme and Department of Italian Studies of the University of Toronto, the AGO and Cinematheque Ontario. Special thanks to Alitalia for assistance with both film series and conference.

Friday, June 1, 7 pm
Accattone (The Scrounger)
(1961, b/w, 116 min.)
Cast: Franco Citti

Friday, June 1, 9 pm
Mamma Roma
(1962, b/w, 105 min.)
Cast: Anna Magnani, Ettore Garofolo, Franco Citti

Tuesday, June 5, 7 pm
La Ricotta (Cream Cheese)
(1962-63, col., 36 min.)
Cast: Orson Welles, Laura Betti

Seeking Locations in Palestine for the film *The Gospel According to St. Matthew*
(1963-64, 1964 b/w)

Tuesday, June 5, 9 pm
The Gospel According to Saint Matthew (Il Vangelo Secondo Matteo)
(1964, b/w, 137 min.)
Cast: Susanna Pasolini (mother of director)

Thursday, June 7, 7 pm
Hawks and Sparrows (Uccellacci e Uccellini)
(1965-66, b/w, 86 min.)
Cast: Totò, Ninetto Davoli

Totò at the Circus
(1965-66, b/w, 8 min.)
Cast: Totò, Ninetto Davoli

Pier Paolo and Totò (Totò al Circo)
(1966, 6 min. video interview)

Thursday, June 7, 9 pm
Comizi d'Amore (Love Meetings)
(1965, b/w, 92 min.)
Participants: Alberto Moravia, Cesare Musatti

Tuesday, June 12, 7 pm
Pasolini's Rage
(1966, 97 min. video interview)

Tuesday, June 12, 9 pm
The Earth as Seen From the Moon (La Terra Vista dalla Luna)
(1966, col., 31 min.)
Cast: Totò, Ninetto Davoli, Silvana Mangano

What are Clouds? (La Cosa Sono le Nuvole?)
(1967-68, col., 22 min.)
Cast: Totò, Ninetto Davoli, Laura Betti

The Paper Flower Sequence (La Sequenze del Fiore di Carta)
(1968-69, col. and b/w, 10 min.)

Thursday, June 14, 7 pm
Oedipus Rex (Edipo Re)
(1967, col., 104 min.)
Cast: Silvana Mangano, Franco Citti, Pasolini

Thursday, June 14, 9 pm
Medea
(1969-70, col., 110 min.)
Cast: Maria Callas

Pasolini Directing Maria Callas on the Set of Medea
(1969, 4 min., video interview)

Friday, June 15, 12:15 pm
Ezra Pound
(1968, 24 min. video interview)

Confessions of a Poet
(1967, 45 min., video interview)

Culture and Society
(1967, 19 min., video interview)

Conversation
(1969, 6 min. video interview)

The Face of a City
(1974, 15 min., video interview)

In the Heart of Reality
(1974, 55 min. video interview)

Friday, June 15, 7 pm
Teorema (Theorem)
(1968, col. and b/w, 98 min.)
Cast: Silvana Mangano, Terence Stamp

Friday, June 15, 9 pm
Porcile (Pigpen)
(1968-69, col., 98 min.)
Cast: Franco Citti, Ninetto Davoli, Jean-Pierre Léaud

Tuesday, June 19, 7 pm
La Rabbia (Rage)
(1962, b/w, 53 min.)

Walls of Sana'a
1970-71, col., 13 min.)

Tuesday, June 19, 8:30 pm (Note time)
Notes for a Film about India
(1968, b/w, 34 min.)

Notes for an African Oresteia
(1969-70, b/w, 63 min.)

Thursday, June 21, 7 pm
Il Decameron (The Decameron)
(1970-71, col., 110 min.)
Cast: Franco Citti, Ninetto Davoli, Pasolini

Set of Sana'a
(1968, col., 34 min.)

Thursday, June 21, 9 pm
Senatus Populusque Romanus
(1971, 32 min., video interview)

Class 3-B Roll-Call
(1971, 60 min., video interview)

Friday, June 22, 7 pm
The Canterbury Tales (I Racconti di Canterbury)
(1971-72, col., 110 min.)
Cast: Laura Betti, Ninetto Davoli, Franco Citti, Pasolini

Friday, June 22, 9 pm
The Arabian Nights (Il Fiore Delle Mille e una Notte)
(1974, col., 129 min.)
Cast: Ninetto Davido, Franco Citti

The Unreleased Sequences
(1974, col., 21 min., silent with subtitles)

Tuesday, June 25/26, 7 and 9 pm
Salò or 120 Days of Sodom
(1975, col., 116 min.)
Cast: Paolo Bonacelli, Giorgio Cataldi

10.31.75: The Last Interview
(1975, 7 min. video interview)

Exhibitions

The Williamson Collection of Inuit Sculpture
Margaret Eaton Gallery
June 1 – July 15
Dr. Robert Williamson has dedicated his life to studying the culture of the Inuit. This exhibition brings together a selection of works in stone, bone, ivory and antler from the golden era of Inuit sculpture (mid-1950s – mid-1970s) which Dr. Williamson collected during his extensive travels in the North. In 1989, in recognition of the AGO's commitment to Inuit art he offered his outstanding 207 piece collection, including those in this exhibition, to the Art Gallery of Ontario.

Happy Birthday, Walter Trier!
Trier Anteroom
June 13 – August 19
Celebrating the hundredth anniversary of the birth of the noted humorist Walter Trier the exhibition features highlights from the Gallery's extensive collection. The Trier-Fodor Foundation was formed in 1976 by the artist's family. Over 1100 watercolours, paintings and sculptures were donated to the AGO at that time, along with Trier's beloved collection of toys, and a generous endowment for the acquisition of humorous, illustrative and satirical art.

Guido Molinari 1951 – 1961
The Black and White Paintings
June 29 – September 3
Featuring 61 paintings and drawings, this exhibition brings together for the first time all the major series of black and white paintings that signalled Molinari's spectacular emergence on the Montreal art scene during the 1950s. Organized by the Vancouver Art Gallery. Generously sponsored by

BEAMSCOPE

Selections from the Canada Packers Gift
Walter Trier Gallery
through June 3
A special selection of 41 works drawn from the important Canada Packers Collection recently donated to the Art Gallery of Ontario. Includes works by Emily Carr, Lawren Harris, David Milne, Tom Thomson and Diego Rivera. In the Walter Trier Anteroom a selection of Walter Trier's original designs and posters of Canada Packers ads will be installed.

Jeff Wall
Sam and Ayala Zacks Wing
through June 10
The first major survey exhibition organized by a Canadian gallery of the work of this internationally known Vancouver artist. Fifteen large-scale back-illuminated Cibachrome transparencies mounted in display cases cover the 10-year period from 1980 to 1989 and include the artist's most important works. Wall's works have the seductive look of lavish advertisements, but they take their subjects from contemporary social issues and their compositions are modelled on those of well-known historical paintings.

Organized and circulated by the Vancouver Art Gallery with the assistance of the **Canada Council** and sponsored by **Air Canada**. The exhibition travels only to the AGO.

Permanent Collection

Walker Court, E. R. Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth–20th-century paintings, 19th- and 20th-century sculpture, and major contemporary paintings.

John Ridley Gallery
Canadian historical art.

McLean Gallery
New reinstallation of Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Blind Boy and Loon (After a Legend), 1957 (24.7 x 28.7 x 16.1 cm), by Aisa Qupiruala Alasua, now in his seventies: one of the Inuit sculptures featured in The Williamson Collection exhibition, opening June 1.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the permanent collection and loans.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during June. Dates are subject to change.

Will Ogilvie: Watercolours and Drawings (CONTACT)
Art Gallery of Windsor
through June 3

Henry Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario
The Art Gallery St. Thomas-Elgin
through June 10

Spirit in the Landscape
Thunder Bay Art Gallery
through June 14

Purloined Portraits (CONTACT)
Thunder Bay Art Gallery
through June 15

Jacques Lipchitz: A Life in Sculpture
Winnipeg Art Gallery
through August 12

The Group of Seven: Selected Watercolours, Drawings and Prints from the Collection of the Art Gallery of Ontario
Tom Thomson Memorial Art Gallery, Owen Sound
June 1 – July 1
*Dennis Reid, Speakers Service
June 13

"Artists with Their Work" Programs

Sybil Goldstein: Paintings
Laurentian University Museum and Arts Centre, Sudbury
continuing – June 17

Rae Johnson: Paintings
W.K.P. Kennedy Gallery, North Bay Arts Centre
June 7 – July 7

Jennifer Dickson, Douglas Kirton and George Raab
Burlington Cultural Centre
June 14 – July 15

Julie Voyce: Graphics
The Library & Gallery, Cambridge
June 28 – July 28

Sheila Ayearst, Janice Gurney and Andy Patton: *Connected Voices*
The Art Gallery of Peterborough
Peterborough Festival of Lights
June 28 – July 29

Janis Hoogstraten: Paintings
The Lindsay Gallery
June 29 – July 21

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during June:

Mondays at 2 pm
Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visites Commentées : le dimanche à 14 h 30

* Rendezvous with Art
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** Artful Conversation
A program offered every Friday, featuring a half-hour Gallery talk followed by informal discussion over complimentary coffee.

*** For the Hearing-impaired
On the last Saturday of each month at 2 pm this talk is signed for the hearing-impaired.
June's topic: *Canadian Highlights.*

Walking Tours

Inuit Sculpture: The Williamson Collection
Norman Zepp, Curator, Inuit Art, AGO
Margaret Eaton Gallery
Wednesday, June 13, 6 pm
Join the exhibition curator's tour of this remarkable collection. Acquired mostly from the artists themselves, by a collector notable for his discrimination. The collection focuses on the Keewatin area, but through contrasts with pieces from other regions, Norman Zepp will offer valuable overviews of Inuit art. Free admission.

Courses

Vincent Van Gogh: A Centennial Celebration
Niamh O'Laoghaire, University of Toronto
The Jackman Hall
Wednesday, July 4, 11, 18, 25, 1:15 – 3:15 pm (A)
6:45 – 8:45 pm (B)
In the 100 years since his death, Van Gogh's life and work have achieved legendary status. Join specialist Niamh O'Laoghaire for an in-depth look at Vincent's remarkable career. The course begins with his education, training and early dark paintings in Holland and then moves to Paris to examine the impact of the various personalities and artistic trends he encountered there. Van Gogh's brilliant work at Arles in the south of France and stormy relationship with Paul Gauguin will be featured in the third class, while the final session will focus on his intense late works and artistic legacy for the 20th century.

Course fee: Members, seniors, students, $50; Non-Members $55.
To Purchase Tickets:
In Person: Visit the Education Services office on the Gallery's lower level, Monday to Friday, 8:30 am – 5 pm (except holidays).
By mail: send a stamped self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas St. W., Toronto M5T 1G4. Please include a daytime phone number and indicate whether you plan to attend series A or B.
By Telephone: Call 979-6601 during office hours. VISA, MasterCard, American Express accepted. Charge ticket(s) held for pickup and only after payment has been made. General admission seating. No refunds.

Gallery School

Adult Studio
Anne Tanenbaum Gallery School
June 20 – August 9
Summer Term
The Anne Tanenbaum Gallery School continues to offer studio art courses for adults – for both the novice and the more experienced student. Summer courses (8 weeks) include introductory, intermediate, life and portrait drawing, and also painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings 7 to 10 pm. Tuition is $110 for Gallery Members; $160 for non-Members.

Early registration is recommended since class sizes are limited. Registration (by mail or in person) is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses depend upon sufficient enrolment. For details call the school at 979-6621.

Advanced Studies in Visual Art
Anne Tanenbaum Gallery School
September 1990 – May 1991
Applications by secondary school students are invited for adjudication for entrance to the 1990 – 91 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a precollege program, the Advanced Studies curriculum gives special attention to those students preparing for postsecondary studies in the fine arts.

To apply to the program, students should submit 12 original pieces of art or slides, a letter of recommendation from their art teachers or other school officials and a brief statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty four-hour classes are held Saturdays from September 1990 through May 1991. The Advanced Studies program is generously funded by the **Eaton Foundation** with special scholarships provided by **Shell Canada Limited**.

Tuition: $250 for Gallery Members, $300 for non-Members.

For details call the school at 979-6621.

The Travelling Studio
various Toronto locations
Sundays, 1-4 pm
Dates to be announced
The popular Travelling Studio in Drawing and Watercolour will be offered for the upcoming summer term. Tuition is $135 for Gallery Members and $185 for non-Members. Please contact Steven Bowie, Studio Coordinator, at the Anne Tanenbaum Gallery School, 979-6621.

Masters' Series
Anne Tanenbaum Gallery School
Tuesdays, 7–10 pm
June 19 – August 7
Selected Master works from the permanent collection will be studied from the studio perspective with curatorial examination and discourse. Please contact the Anne Tanenbaum Gallery School at 979-6621 for more details.

For Kids

Hands On
July 3 – August 25
Summer Hands On (closed during June) runs July 3 to August 25, Tuesday to Saturday, 11 am – 4 pm. For information: 977-0414 ext. 201.

Films

Noon-Hour Films
Fridays at 12:30 pm in the Jackman Hall. Free with Gallery admission. Entrance is via the main lobby.

Future noon-hour film programs will include videotapes.

Experience the Gallery's new video projector and sample the Rogers' Communications Inc. collection of VHS videotapes available for loan or viewing in the Edward P. Taylor Audio-Visual Centre.

June 1
There Is Plenty of Room
(1989, col., 60 min.)
An entertaining and informative documentary on Canadian artist Betty Goodwin.

June 8
Leonardo: "To Know How To See"
(1972, col., 58 min.)
Depicts the genius and accomplishments of the Renaissance artist-inventor.

June 22
Islands
(1986, col., 57 min.)
A film that goes far beyond art, celebrating the ongoing-fusion of culture, environment and politics by Bulgarian-born artist, Christo.

June 29
The Centre Georges Pompidou: The Big Escalator
(1987, col., 60 min.)
Surveying the daily activities in this new-era cultural centre, this documentary matches the institution's revolutionary concept with an imaginative use of video effects.

The Grange

The Grange
Complete your visit to the AGO with a stop at the Grange. Built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens, it's the oldest surviving brick house in Toronto and, from 1913 to 1922, the first home of the AGO. Beautifully restored as a gentleman's house of 1830s Upper Canada, the Grange is a treasure waiting to be discovered. Free with Gallery admission. Entrance to the Grange is through the front doors on Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. A Volunteer Committee project.

Gallery Hopping

For tickets and information, call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a Volunteer Committee project.

Crafts in New Settings
Wednesday, June 13, 11 am to 3 pm
Join a walking tour of Toronto's newest craft centres, the home of the Ontario Craft Centre and the Museum of Textiles. Our outing includes lunch and a visit to a Queen Street gallery. Tickets ($25) must be purchased in advance from the Volunteer Office, 977-0414, ext. 263.

A Look at London
September 13
Tour London's spacious Regional Art Gallery and the city's oldest surviving dwelling, Eldon House, built in 1834. After lunch in an atrium garden court restaurant, we'll visit artist Philip Aziz's house and studio. Bus leaves Pleasant Boulevard subway entrance one block south of St. Clair at 8:15 am. Tickets ($42) must be purchased in advance by calling the Volunteer office: 977-0414, ext. 263.

Travel AGO

Cruising the Danube
September 6 – 20
Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the MS *Ayvazovskiy* to the delta of the Danube. There we board the MS *Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna for two days. Stay at the Intercontinental Hotel.

Looking Ahead...

Amsterdam
It will be tulip time in Holland when this eight-day trip tours Dutch art treasures in and around Amsterdam. The short tour will allow participants to plan private travel before or after.

Turkey
Layers of history, from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. Aboard the *Halas*, we will experience firsthand the spectacular scenery along the Aegean and Mediterranean coasts.

Ireland and Wales
The decorative arts will be the focus of this two-week tour in June of the stately homes, castles and gardens of the Emerald Isle and beautiful Wales.

The Two Berlins
Russia
For information and brochures please call 977-0414, ext. 263. A Volunteer Committee project.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art

ART GALLERY OF ONTARIO

JUNE 1990

AGO NEWS

Club AGO '89 cyclists pause by Henry Moore's Archer at City Hall.

Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For information call the Volunteer Office at 977-0414, ext. 263.

Young At Art
Leo Kamen Gallery
Wednesday, June 20, 7 pm
Meet at 80 Spadina, on the fourth floor, with Club AGO members for a tour of the Leo Kamen Gallery. Examine the sculptural metal and wood works of artist Catherine Widgery in the exhibition "Dry Sea," and enjoy Hugh Kepets' silk-screen prints, "Architectural Images." For reservations call the Volunteer Office at 977-0414, ext. 263. Club AGO members free; guests $5. A Club AGO project.

Club AGO Bike Tour

Sunday, June 3, 12:30 pm
Join us for our annual outing, a bicycle tour of some of Toronto's favourite public art and architecture. Cool off afterward at a party at the Ontario College of Art with beer and refreshments. Meet at 12:30 pm in Grange Park, just behind the AGO, for registration. For tickets ($25) or information call the Volunteer Office at 977-0414, ext. 263. A Club AGO project.

Members' Activities

New Members Party
June 7, 7–9 pm
Come and join a special party on Thursday, June 7 to welcome new Members to the Gallery. Festivities include gallery talks, behind-the-scenes tours and a reception in the Walker Court. Please present your invitation or membership card at the door. Supported by Inniskillin Wines.

Members' Preview and Opening
June 28, 2–9 pm
Guido Molinari
Members and their guests are invited to preview the exhibition on Thursday, June 28. Afternoon gallery talks are featured. Enjoy complimentary tea in the Walker Court from 3 to 5 pm. Music and regular bar service from 5:30 pm. Opening ceremonies are at 6:30 pm in the presence of the artist. The exhibition opens to the public the following day, continuing to September 3.

Tickets for Membership Programs
For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Sunday Start with Art
Inuit Sculpture
Sunday, June 10, 11 am
Meet in the Members' Lounge for a continental breakfast followed by a tour of the Williamson collection of Inuit art with curator Norman Zepp. Works include sculptures made of stone, bone, ivory and antler collected by Dr. Williamson, who studied the culture of the Inuit while travelling across the north of Canada. Tickets are $7.50 and must be purchased in advance.

Art in the Morning
Inuit Sculpture
Wednesday, June 13, 9:30 am
Join Norman Zepp, curator of Inuit art, and explore the Williamson collection of Inuit sculpture. Dedicating his life to studying the culture of the Inuit, Dr. Williamson travelled across the Canadian North over a period of 30 years. Works include sculptures made of stone, bone, ivory and antler. Meet in the Members' Lounge for morning refreshments. Tickets are $5.50 and must be purchased in advance.

Shops and Services

Art Rental and Sales Gallery
"The Artist and the Environment" is the theme of the annual special exhibition of the Art Rental and Sales Gallery. Continuing until June 17, it features over 35 paintings, photographs, works on paper and sculptures collected from 12 Toronto galleries. This exhibition shows the individual and often unexpected ways in which some contemporary Canadian artists, including Brian Burnett, Alex Cameron, Patterson Ewen, Brian Kipping, Hugh LeRoy, Carol Marino, Liz Magor, are reacting to environmental issues. All works are for sale and most are available for rental. Hours: Tuesday to Saturday, 10:30–4 pm; Sunday, 1–4:30 pm. We are located at 35 McCaul St., second floor. Call 979-6658 for more information. A Volunteer Committee project.

The Book Shop
Anyone who watched the PBS series *Moyers: Joseph Campbell and The Power of Myth*, and even those who didn't, may want to consider the five-volume *Historical Atlas of World Mythology*. $65 hardcover, $32.95 paperback each. Copies of the video cassette version — 6 cassettes for $173 ($35.00 each) — can be specially ordered.

The Impulse Shop
June brings gardens to mind. The Impulse shop has collected finely-crafted sculptures and reproductions, handcast in resin-marble. Choose from a selection of sundials, baskets, planters, bird baths and even a wall fountain. For the perfect Father's Day gift, consider a hanging bird house, handcrafted from solid pine into a colourful realistic apple or acorn. A Volunteer Committee project.

Jewellery Shop
For summer fun, choose necklaces, bracelets and earrings in hot vibrant colours or cool black and white from our impressive selection of costume jewellery. And children of all ages will love our novelty items. A Volunteer Committee project.

Spoons handcrafted by silversmith Anne Barros at the Jewellery Shop.

The Reproduction Shop
For Father's Day, graduations or weddings, let us help you choose a reproduction or poster that will please everyone on your list. Our extensive framing services can complete that special purchase. Members receive a 10 percent discount on all sales exceeding $10. A Volunteer Committee project.

Edward P. Taylor Reference Library
The reference library is closed temporarily to all nonstaff readers. The library collections are undergoing reorganization and temporary storage in preparation for their move to new quarters. The Reference Library will reopen in its new location in the Stage III southwest extension late in 1990.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

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A pleasant snack stop on your AGO tour.

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A quiet space off the Members' Lounge reserved for reading exhibition catalogues or current art periodicals and magazines.

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For membership service and information, visit the membership centre in the lobby. New and renewal memberships are issued, and gift memberships are always available. All inquiries about AGO membership are welcome.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

AGO NEWS VOLUME 12 NUMBER 6 JUNE 1990

Publisher
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Copy Editors
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Design
Jackie Young / Ink

Layout
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AGO NEWS
is published 11 times a year by the Art Gallery of Ontario
317 Dundas Street West
Toronto M5T 1G4
Telephone: (416) 977-0414

Photo credits: All pictures in AGO NEWS by the photographic services department of the Art Gallery of Ontario unless otherwise designated.

ISSN 0829-4437

MOLINARI continued from p. 1

It is, however, in the black and white paintings that the scale of juxtaposed areas extends beyond the residual illusionism of shapes in space toward a dynamic constructed of co-equal masses. The spatiality of the juxtaposed masses is governed by the perceptual hypothesis established by the viewer. The individuality and co-equivalence of coloured areas structured across the surface of the paintings informs all of Molinari's subsequent production, not as a style but as a principle. Gradually the multiple vectors with their conflicting directionality were eliminated and replaced with chains of vertical bands.

Molinari's determination to extend the narrative potentialities of his surface structuation is clearly articulated from his earliest works. It is within this active renewable present that questions and solutions can be articulated, and order established, dissolved and reordered. The dynamic of Molinari's achievement ensures that reciprocity and not authority links the artist with the viewer in an act of continuous renewal – subjectively establishing, questioning and re-establishing perceptual experience.

Gary Dufour is senior curator, Vancouver Art Gallery.

Guido Molinari 1951-1961.
The Black and White Paintings.
Sam and Ayala Zacks Wing. June 29 – September 3.

PASOLINI continued from p. 4

enced by Pirandello and Brecht respectively; from the Rabelasian *Trilogy of Life* series of the early 1970s, based on the three most famous works of omnibus fiction: *The Decameron* (1970–71), *The Canterbury Tales* (1971–72) and *The Arabian Nights* (1974); through to *Salò* (1975), Pasolini's harrowing update of Sade's *120 Nights of Sodom*. Throughout, the director "contaminated" his art by drawing on numerous and disparate artistic traditions. The music track of *Mamma Roma* employs Vivaldi in much the same way as *Accattone* uses Bach; *La Ricotta* a mélange of Scarlatti, Gregorian chant and "the twist"; and *The Gospel* what Pasolini called an "ecumenical" combination of Mozart's masonic mass, Prokofiev, Bach, Russian popular songs, Weber, a Congolese mass and Negro spirituals.

Pasolini similarly drew on divergent traditions of visual art for his compositions in both film and drama, predominant among them the frescoes of Giotto and the paintings of such Renaissance masters as Duccio, Masaccio, Mantegna and Pontormo. His esthetic of appropriation and pastiche includes the influence of Caravaggio (the unsettling parallels between Pasolini and this Baroque master have often been noted) and that of 20th-century artists such as George Grosz and de Chirico.

Indeed, the *Trilogy of Life* seems drunk on its own visual splendour. Its celebration of sex as the direct, vivifying conduit to the sacred finds its visual correlative in the mirrored palaces, labyrinthine streets, and the cloisters and bazaars of Yemen and Nepal (*The Arabian Nights*), in the lush pastoralism of England (*Canterbury Tales*), and in the Renaissance architecture of northern Italy (*The Decameron*) in which Pasolini set his "peasant utopias." The increasingly pessimistic Pasolini soon disowned the trilogy in an article that proclaimed that "the reality of innocent bodies has now also been stained, manipulated and destroyed by the power of the consumer society." In what was to be his last film and an adumbration of his own violent end, Pasolini found a metaphor for this consumerist corruption: he updated Sade's *120 Days of Sodom* and set it in the fascist republic of Salò. The spontaneity of the trilogy was eschewed in favour of a repressively static visual style, appropriate for the film's clinical examination of fascism. *Salò*'s unflinching tableaux of degradation and humiliation seem not to derive from any visual tradition other than the Nazi pornography which was then flooding Italy. That, too, seems appropriate for a film which, as Roland Barthes wrote at the time of its release, "prevents us from redeeming ourselves."

James Quandt is the film programmer at Cinematheque Ontario.

Pier Paolo Pasolini Retrospective.
AGO. June 1-26.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30–9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Nonresident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax-deductible donation): $100

Available at the membership centre in the lobby and by mail or telephone from the Membership Office. VISA, MasterCard, American Express.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members
From time to time our mailing list is released to arts and other nonprofit organizations that circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

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The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours (to September 3)
Monday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm.

The Grange Hours
Daily 12–4 pm, Wednesday 12–4 pm and 6–9 pm. Entrance from Grange Park.

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The Gallery shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
New location at 35 McCaul St., second floor. Open Tuesday – Saturday 10:30 am – 4 pm, Sundays 1 – 4 pm.

Edward P. Taylor Audio-Visual Centre
Open Monday to Friday 11 am – 5 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5–8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests noon–5 pm, Wednesday noon–9 pm. Closed Mondays.

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto (Cultural Affairs Division), Communications Canada and the Canada Council, and from its Members and many corporate, foundation and individual donors.